

FANTASY FILM MEMORY

Presents

SHOCKERS



RUGGERO DEODATO'S

CANNIBAL HOLOCAUST



TEXTS: PIERRE JOUIS . DOCUMENTS: JEAN-PAUL LACHANT



FANTASY FILM MEMORY
S H O C K E R S
First Issue July 1990

Editor
Writer, Designer
Publisher
Pierre Jouis

Documentalist
Jean-Paul Lacmait

Translator
Lorenza Flinders

Associate publishers
Bruno Terrier
Jean-Claude Michel

Published by
the FFM association

Acknowledgments
Jean-Luc Putheaud
Bruno Billion
Patrick Nadjar
Gérard Biard
Pierre Charles

Dedicated to F. B.

U.K. : £ 5.
FRANCE : 45F.

Printed in France
Original print
3000 copies

Fantasy Film Memory
est une publication
non professionnelle,
à but non lucratif, à
parution irrégulière.

If you want to be
informed of our next
publications, if you
wish to reserve your
own copies or tell us
about your suggestions
or comments, please
write to: Pierre Jouis
21/23, rue Victor Hugo
94700 MAISONS-ALFORT
FRANCE

C O N T E N T S

| | |
|-----------------|----|
| The story | 2 |
| Review | 6 |
| Notes | 20 |
| Ruggero Deodato | 27 |
| Credits | 32 |

I N T R O D U C T I O N

With this first issue, we celebrate a new series of magazines that will deal with the most famous shockers.

Our objective is that each issue constitute a "souvenir booklet" that you will always be able to refer to. This document purports to be informative and to provide you all the data you need to have about the chosen movie. This part will contain a screenplay summary, a critical analysis, and the complete credits, as well as several other complementary items, such as filmography, press review... Furthermore, each issue will contain a large number of illustrations (posters, stills...) as we shall be particularly concerned with the visual part of our publication.

The series, which will deal successively with films by Fulci, Argento, Hooper or Craven among others, will be issued concurrently with other ones which will deal with classics, directors or stars of the fantasy cinema, and which will be divided in the same way.

We are waiting for suggestions and comments from our readers on how to improve these documents to fulfill all your expectations.

In the meantime, we do hope that you will enjoy this first issue and do not miss the next one of Fantasy Film Memory.

Next issue in the Shockers file:

Special Tobe Hooper's

TEXAS CHAINSAW MASSACRE (parts I & II).

Fantasy Film Memory next issue, in "directed by": LUCIO FULCI, the Italian gore master.

THE STORY

Four young American reporters decide to go to the Amazonian forest in order to make a documentary on the last surviving tribes who practice cannibalism.

Two months after their departure, a rescue team is sent in order to retrieve the whereabouts of Alan Yates, Faye Daniels, Jack Anders, Mark Tommaso and their guide Felipe, with whom all contacts have been lost. As soon as he arrives, professor Monroe disappears into the forest with Chako, Miguel and a native, who was captured by the army and found with a lighter as a necklace. The native leads them to his village and on the steps of the lost team. First, they find traces of a camp fire and then discover the decaying body of Felipe. They witness, powerless, the execution of a young woman accused of having committed adultery and who is subjected to a particularly violent rite. They finally reach a village where they find several evidences of the young people's visit. Even though this village seems to have been the scene of terrible events, the rescue team manages to make the Yacumos accept them. In the area, a war is going on between two tribes both practising cannibalism, the Yamamomos and the Shamataris. The anthropologist will be able to assess the incredible cruelty of their customs by witnessing the tortures and abuses that several female prisoners will have to undergo. The scientist manages to repel an assault by the Shamataris and thereby seals his alliance with the Yamamomos, who invite the three men to a terrible meal! The discovery of a gruesome and strange statue, made up of painted human remains and cinema equipments, seems to confirm Monroe's theory according to which Yates and his companions are dead. He manages to convince the leader of the tribe to give him the films made by the lost team and that are miraculously intact. He then leaves the country and goes back to New-York City.





He meets the managers of the EDC tv channel who want to broadcast the picture and require from him that he should do the commentary. In order to know more about the personality of the reporters, he watches an old documentary made by Yates, "The Last Road to Hell", which is supposed to inform against the atrocities of revolutions. However, what he discovers, when he actually watches the picture he has brought back from "the Green Hell", leads him to oppose the idea of broadcasting a document of which he doubts any scientific value. The tv management gradually agree with him when they discover the content of the film, showing how the five members of the team die, in a terrifying way, before their friends' eyes and the camera objective.

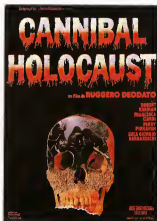
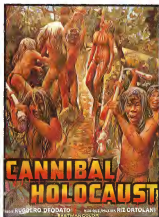
The documentary also reveals the real personality of journalists who are capable of the worst atrocities in order to get a sensational document. Who are the real cannibals?



REVIEW

Who are the real cannibals? Such is the question that Ruggero Deodato asks when he shows us the atrocities committed by his anti-heroes merely for the sake of a sensational report. However, this pseudo critique of a professional activity that some people mispractice to the point of being able to perform the worst actions in order to acquire fame, this pseudo critique is an unhidden pretext enabling the director to make one of the most unbearable pictures ever made.

The aim that Ruggero Deodato sets to himself is above all to shock, and he certainly achieves it fully. So much so that, if the spectator is not warned in advance of what to expect, he is very likely not to be able to bear the violence and the realism of this film, which is unique in this respects. In order to achieve this level of efficiency, Ruggero Deodato and Gianfranco Clerici have imagined a tale divided into two distinct parts : while the beginning of the film, showing the departure of the four journalists and their guide, is presented in the form of a genuine report and thus manages to throw a doubt in the spectator's mind as to whether he is watching a fiction or a real documentary, the following of the film takes the form of a standard adventure movie, sometimes even concerned with the aesthetical aspect of the pictures shown. The paradisaical appearance of the Amazonian forest, filmed from above, during the opening credits ornamented by the displaced romanticism of the superb music by Riz Ortolani, is quickly put in contrast with the violence and cruelty of certain scenes which aim at conditioning the anthropologist (and the spectator) lost in this hostile world, filmed from below. After a sweeping movement of the camera round the trees through which the lights of the sunbeams fall in a falsely reassuring manner, Deodato quickly takes us back to the reality of a natural environment where the law is





that of the strongest, and none other, whether it be man or beast. The discovery of a civilisation that evolves outside the normal timescale and which is based on the principle of ecological cycle, this discovery means, for the professor Monroe and his two companions, going through the hard apprenticeship of savage customs.

Deodato's undeniable skill for movie directing enables him to give beauty even to the most horrific scenes; thus the execution of a young indian woman who committed adultery, although it is extremely violent, is still beautiful in its own surreal way, as the whole thing is presented as a macabre ballet where the visual elements (sue, blood and sun) as well as the soundtrack (electronic music) play an important part. In this first part of the film, Deodato uses his camera as a naturalist, with everything the environment has to offer. Thus, the scenes set in the Yamamomos village have a real magical dimension and more mystery than a lot of films made in studios. The use of rain or twilight darkness contributes to give the craziest sequences a mystical or even religious aspect. Deodato shows us cannibals under an almost sympathetic light; it is in fact the reputed civilised man who, in his ignorance, takes them to be monsters. The acts of gratuitous violence, that Yates and his friends will perform in the second part, appear to be even more sordid than those done by the cannibals.

Professor Monroe's return to civilisation starts off with the showing of an old documentary that Yates filmed in Africa : a first taste of the kind of content we are going to find in the reels brought back from Amazonia. By alternatively showing, from now, on the one hand, the reassuring daily reality of civilisation and, on the other hand, a false documentary, which is entirely fictional, Deodato enhances the sense of uneasiness felt by the spectator who unconsciously perceives the scenes shot by the reporters in "the Green Hell" as authentic. He will link these sequences to the horrific executions in "The Last Road to Hell" which indeed were unfortunately quite genuine and probably borrowed from the films by Gualtiero Jacopetti and Franco Prosperi. By taking his inspiration from the works of the two damned

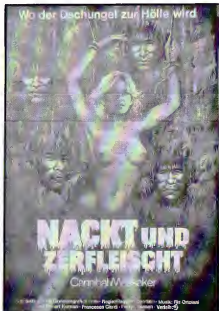
directors of the Italian film industry, Deodato makes a film in the film and achieves an incredible realism. By continuously putting one of the actors out of the action, Deodato manages to give an impression of amateurism : with this aim in view, he introduces a greenish photography, labo marks, approximate editing and furthermore, deliberately scratches the film : the result is surprisingly convincing, so much so that some spectators worry about some of the actors' fate; they must be reassured by now, having seen Robert Kerman in Umberto Lenzi's CANNIBAL FEROX! Thanks to this documentary look, some of the scenes which in themselves are very hard, acquire a tenfold strength. Little by little, as we discover, with Monroe, the adventures of the four young Americans and their guide, we develop a real dislike for them who finally appear crazy, violent, and capable to inflict tortures, rapes, set fire in order to satisfy their fantasy; under the cover of their professional activity, they will even go so far as to attribute their own doings to the natives, to reveal their savagery. The progressive revelation of the document introduces an additional element of tension and shows us the way in which the four men and the girl have died. With the only exception of the guide, bitten by a snake and who will die after the amputation of his leg, they will all be killed by the cannibals after having suffered the worst mutilations. Despite the dislike we have developed for these characters, the scenes that are shown to us are barely sustainable. Faye Daniels' death, after being raped, dismembered, beheaded and eaten uncooked in front of her friends who keep on filming the events, is particularly trying, especially as the bad quality of the pictures, shot from quite a way of the action, increases the sordid aspect of the whole exercise. This pinnacle of voyeurism only ends with the death of the last surviving member of the expedition, filmed by his camera dropped on the ground. Deodato makes us feel this most effectively by showing everything and not requiring our imagination to play any part : we just have to bear the reality. It is the great strength of this movie to make us forget that it is all fiction.

Of course, CANNIBAL HOLOCAUST can be controversial in





certain respects: for examples, animals being really killed for the purpose of the film, or the fact that one should attempt to expose and condemn horrific actions by making a commercial film on the subject; it remains however that this is one of the most effective shockers and from now on a real cult-movie, the remarkable technical merits of which have never been disputed.





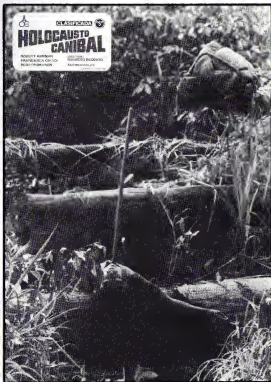
NEW DEFINITION



HOLOCAUSTO CANIBAL

ROBERTO MARIN
FRANCESCO CORTI
PIETRO FERRARINI

IL MONDO
DELLA
CIBERTECNOLOGIA



FRANCO PALAZZI
&
FRANCO DI NUNZIO
presentano

un film di
RUGGERO DEODATO



CANNIBAL HOLOCAUST

Scritto e coprodotto e diretto da RIZ ORTOLANI

128

FRANCO PALAZZI
&
FRANCO DI NUNZIO
presentano

un film di
RUGGERO DEODATO

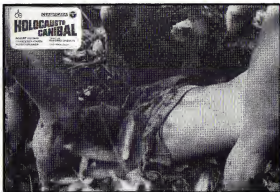


CANNIBAL HOLOCAUST

Scritto e coprodotto e diretto da RIZ ORTOLANI

128





NOTES

The first public screening of CANNIBAL HOLOCAUST in Italy was on February 8th 1980. Four weeks later, the movie was withdrawn on the ground that it showed animals tortured : an old law was referred to, which forbids the import of bulls for corridas purpose and by extension, it was argued, all torture of animals. The case was tried and the outcome was that the movie was confiscated and copies destroyed. However, after being banned for three years and after two more trials, Deodato finally won his case and was able to show the complete version of CANNIBAL HOLOCAUST in Italy (not suitable for under 14 years old).

In France, the film was released in April 1981, at a time when censorship was still virulent in this country. Even though it was considered not suitable for under 18 years old, the film had to be drastically cut by the distributor in order to get its certificate of censor. Strangely enough, the copies issued in the English language with subtitles were more complete than those dubbed in French. However, the running time of the longer version was 86 minutes only (the interview of the parents was cut in the French copies in order to get approximately the same projection time). The film was very controversial at the time. Indeed the French magazine "Photo" (issue number 160, January 1981) published an article which almost presented CANNIBAL HOLOCAUST like a snuff-movie, and which worked in fact as a hidden advertising for Deodato's picture. For several weeks, the movie was talked about the one in which men were really dismembered, beheaded, castrated and mangiati vivi! Some theatres in which the film was shown were even picketed.

The film was shot in the Columbian Amazonian forest. The indians were not real cannibals and in fact, cannibalism





has altogether disappeared in South America. This was not the case for Deodato's first cannibal movie, ULTIMO MONDO CANNIBALE. Despite its having been made with a relatively small budget, CANNIBAL HOLOCAUST has so far brought an income of 170 million dollars; in Japan, where of course the complete version was shown, it ranks second at the box-office after E.T. THE EXTRA-TERRESTRIAL (!) and has brought there alone an income of 18 million dollars.

CANNIBAL HOLOCAUST is one of the most controversial movies of its kind. It raises the very sensitive question of the real death of animals, inflicted merely for the needs of a film. Deodato, who got away with no reproach for ULTIMO MONDO CANNIBALE in which sequences of this kind already appeared, defended from the accusation by saying that the animals taken were anyway going to be eaten by the natives. However, this argument cannot excuse the suffering inflicted on these animals. According to Deodato, certain close-ups, particularly hard to bear, were necessary to create the atmosphere of this story and condition professor Monroe, or to show the cruelty that Yates and his friends are capable of. What is sure is that, in Italy, the argument was used as a pretext to forbid a picture which was found to be too hard and likely to shock too many people. If showing the death of animals on the screen is cause of withdrawal, then it is surprising that some directors do not seem to have any problem while doing so (cf. F.F. Coppola). In any case, it is regrettable that cost considerations keep directors from using special effects for animals as they do for human beings.

PRESS REVIEW

A perfectly devised realism which harms the spectator with fast recentrings, hand carried camera and almost hesitating zooms (...) CANNIBAL HOLOCAUST brings back and updates the old and shameful story of the snuff-movies, of the real murders shooting and the share of responsibility and supervision of the director in the scenes of torture performed by the natives, and which are in this movie particularly true to life.

Christophe Gang
"L'Ecran Fantastique"

CANNIBAL HOLOCAUST beats all records of ignominy : rapes, meals made of fresh human flesh, close-ups on decaying bodies, endless cutting ups and various mutilations are all described with a great lavishness of sordid details.

Jacques Zimmer
"La Revue du Cinema"

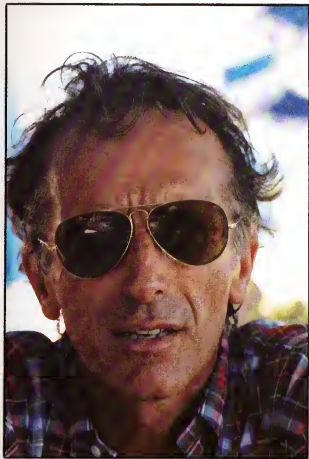
The scenes of cannibalism are reconstituted with an incredible forcefulness. Deodato does not hesitate to have recourse to ethnology to give a respectable varnish to his movies. However appearances do not mislead anybody and in fact reveal quite clearly that the real intentions of the director are to shock, scandalize the spectator and upset his stomach.

Marc Toulec
"Mad Movies"

As in many movies of this nature, the film pretends to condemn what it exploits. The pseudo American film makers are presented as the villains who should not have filmed the very images which the Italian Deodato and others offer for sale.

Phil Hardy
"The Aurum Film Encyclopa"





RUGGERO DEODATO

Born in 1942 in a family of farmers, Ruggero Deodato started his career in 1960 as Rossellini's assistant director (they were neighbours, and lived on the same floor!). He made seven films with him and then completed his training with directors such as Antonio Margheriti and Sergio Corbucci, and thus participated to the making of many movies in different genres of the Italian popular cinema of the sixties : horror (LA VERGINE DI NORIMBERGA), science-fiction (I CRIMINALI DELLA GALASSIA), peplum (IL FIGLIO DI SPARTACUS) and spaghetti-western (DJANGO). After having participated to the making of about 70 pictures as assistant director, thanks to which he well learnt the specific technics of the Italian film industry, Deodato made his first full-length movie as director in 1968. At the time, he often signs under the americanized name of Roger Rockfeller and makes several films of different kinds (musical, adventure...) before spending a few years dedicating himself to advertising.

He goes back to cinema in 1975. In the following year, he makes UOMINI SI NASCE POLIZIOTTI SI MUORE, a violent thriller and one of the most successful movies of the year in Italy. The idea of his first cannibal movie is inspired by an article he read in an American magazine in which he saw superb photos of aboriginals, and this is how he removes a kind of movie inaugurated in 1972 by Umberto Lenzi and his IL PAESE DEL SESSO SELVAGIO. Particularly concerned with realism, Deodato shoots ULTIMO MONDO CANNIBALE in Malaysia and in the Philippines islands with real cannibal tribes. Despite some weaknesses in the screenplay, it remains that this picture is superior in quality to other attempts by Lenzi to make this sort of film (MANGIATI VIVI, CANNIBAL FEROX) and appears to be a final rehearsal before CANNIBAL HOLOCAUST.

He then changes register completely with L'ULTIMO SAPORE DEL'ARRIA, the melodramatic story of a young boy who is terminally ill, and with a good disaster movie, made with a small budget compared with that of similar American productions. After CANNIBAL HOLOCAUST, he makes a horror thriller, which is in the same line as Wes Craven's LAST HOUSE ON THE LEFT : the parallels between the two films is easily made as David Hess plays the same kind of crazy character in both movies. Although it is good in certain respects, one finds Deodato to be surprisingly cautious in this production with such a subject. Unfortunately, with I PREDATORI DI ATLANTIDE, filmed in 1983 under the pseudonyme of Roger Franklin, Deodato slides into the overall mediocrity of most Italian productions of the period and which systematically plagiarize successful American (or Australian) pictures. He regains his former success and effectiveness with AMAZONIA, which is a breathtaking action movie where horror scenes are interspersed, but bloody. Besides, he also starts having problems again with censorship, and this third part of his "jungle trilogy" will have to be cut, except in Japan where the complete version is released, as usual. Since then, although he made such a banal film as CAMPING DEL TERRORE, based on a story derived from the FRIDAY THE 13TH series, he manages not to fall into the trap set for him by the Cannon Group when they ask him to take the place of Slobodan Sijan as director for I BARBARI. With a budget of about 4 million dollars which, although small for this kind of movies, is still greater than Deodato has ever been able to get for any of his films, he proves his undeniable know-how and skill. This production, which was quite successful, enables him at last to be recognised, and to erase his image as a headline-hitting director. Unfortunately, the Cannon, who had envisaged entrusting to him several other projects, got important financial problems at this time. Since then Deodato has made two films: UN DELITTO POCO COMUNE, starring Michael York and Donald Pleasance, is the story of a pianist suffering from a rarest disease which makes him aged very quickly, and who becomes a murderer; RAGNO GELIDO, starring Charlotte Rampling, retales the strange relationship of a woman and a... telephone.

PHOTO N° 180 - JANV. 1981



GRAND GUENOL CANNIBALE



Le 10 janvier 1981, à 10 heures, un grand guenol cannibale a été découvert par un chasseur dans la forêt de la commune de...

Le 10 janvier 1981, à 10 heures, un grand guenol cannibale a été découvert par un chasseur dans la forêt de la commune de...

Le 10 janvier 1981, à 10 heures, un grand guenol cannibale a été découvert par un chasseur dans la forêt de la commune de...

Le 10 janvier 1981, à 10 heures, un grand guenol cannibale a été découvert par un chasseur dans la forêt de la commune de...

Le 10 janvier 1981, à 10 heures, un grand guenol cannibale a été découvert par un chasseur dans la forêt de la commune de...

Le 10 janvier 1981, à 10 heures, un grand guenol cannibale a été découvert par un chasseur dans la forêt de la commune de...



© 1981 par M. S. A. R. L.



After having followed for a while the trend of the actual Italian cinema, Deotato seems, with these two thrillers, to go for a more original style. No doubt his taste for adventure and his passion for the jungle will lead him again towards the equatorial forests, even if he says he does not want to make any more cannibal movie. Today, he is the best hope for the dying Italian horror film genre. We wish he will use again his great technician and director qualities for the making of a movie as successful and shocking than CANNIBAL HOLOCAUST.

FILMOGRAPHY as director

| | |
|------|-------------------------------------|
| 1968 | DONNE...BOTTE E BERSAGLIERI |
| 1968 | FENOMENAL E IL TESORO DI TUTANKAMEN |
| 1968 | GUNGALA LA PANTERA NUDA |
| 1969 | VACANZE SULLA COSTA SMERALDA |
| 1969 | I QUATRO DEL PATER NOSTER |
| 1969 | ZENABEL |
| 1975 | UNA ONDATA DI PIACERE |
| 1976 | UOMINI SI NASCE POLIZIOTTI SI MUORE |
| 1977 | ULTIMO MONDO CANNIBALE |
| 1978 | L'ULTIMO SAPORE DELL'ARIA |
| 1979 | CONCORDE AFFAIRE |
| 1979 | CANNIBAL HOLOCAUST |
| 1980 | LA CASA SPERDUTA NEL PARCO |
| 1983 | I PREDATORI DI ATLANTIDE |
| 1985 | AMAZONIA |
| 1986 | CAMPING DEL TERRORE |
| 1987 | I BARBARI |
| 1987 | UN DELITTO POCO COMUNE |
| 1988 | ROGNO GELIDO |

CREDITS

Franco Palaghi and Franco di Nunzio
present
a Ruggero Deodato film
Cannibal Holocaust

story and screenplay
production designer
film editor
director of photography
music composed and conducted by
in charge of production
an F.D. Cinematografica production
directed by

Gianfranco Clerici
Massimo Antonello Geleng
Vincenzo Tonassi
Sergio D'Offizi
Riz Ortolani
Giovanni Masini
Ruggero Deodato

appearing

Robert Kenman
Francesca Ciardi
Perry Pinkerton
Luca Giorgio Barbarencchi
Salvatore Basile

Ricardo Fuentes
Gabriel Byrne
Paolo Paolini
Pio Di Savola
Luigina Rocchi

cameraman
assistant cameraman
stills
make-up
assistant make-up
production secretary
assistant director
continuity
assistant editor
cutting room assistant
sound engineer
boom
key grip
chief electrician
special effects
props
wardrobe

Roberto Farges Davantati
Enrico Maggi
Paolo Maria Lavicchioli
Massimo Giussini
Nicola Catalani
Vito Di Bari
Salvatore Basile, Lamberto Bava
Rossana Rocchi
Rita Antonelli
Amedeo Pace
Paul Montesanti
Umberto Montesanti
Ennio Brizzolari
Luigi Pasqualini
Aldo Gasparri
Rodolfo Ruzza
Lucia Costantini

music copyright United Artists (Italy) Edizioni Musicali s.r.l.
the music soundtrack was recorded at RCA Studios
interiors filmed at De Paolis Studios
sound studios Cinefonica Palatino; mixage Bruno Longobardo
color LV Luciana Vittori

original running time : 95' copyright date : 1979
prints by Eastwincolor/released in Italy through PIC Distribuzione

country of origin : Italy
filmed on location in Columbia



HOLOCAUSTO CANIBAL



CLASSIFICAZIONE



ASSOCIAZIONE
CINEMATOGRAFICA
ITALIANA

ROBERT KERMAN
FRANCESCA CIARDI
PERRYPIRKANEN

DIRECTOR:
RUGGERO DEODATO
EASTMANCOLOR